

GILPIN'S DAY.

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Published by EDWARD ORME, London, 1811.

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GILPIN'S DAY.

THE LAST WORK

PUBLISHED OF THE

REV. WILLIAM GILPIN, M. A.

PREBENDARY OF SALISBURY, AND VICAR OF BOLDRE,

NEAR LYMINGTON;

REPRESENTING THE EFFECT OF

A MORNING, A NOON TIDE,

AND

AN EVENING SUN.

IN THIRTY DESIGNS FROM NATURE.

LONDON:

PUBLISHED BY EDWARD ORME, PRINTSELLER TO HIS MAJESTY,
ENGRAVER AND PUBLISHER, BOND-STREET, CORNER OF BROOK-STREET.

PRINTED BY W. BULMER AND CO. CLEVELAND-ROW, ST. JAMES'S.

1810.

NOTE.

It deserves to be mentioned to the credit of Mr. Gilpin, that the profits on the Sale of the Original of this Work, as well as others of his Drawings, he very laudably appropriated to the establishing a Free-School in his own Parish of Boldre.

GILPIN'S DAY,

FROM THE

ORIGINAL DRAWINGS,

IN THE COLLECTION OF

JAMES FORBES, ESQ. F.R.S.

TO WHOM THIS WORK

IS MOST RESPECTFULLY INSCRIBED,

BY

EDWARD ORME.

MR. GILPIN'S DESCRIPTION.

PLATE I.

THE Sun rises ruddy, and turbid, and just touches the tops of the highest ground. The intervening objects, and ground shadows, are, of course, dark and deep.

II.

The same idea is continued; only here the Sun rises with a fainter and more wan lustre.

III.

The Sun here gets more force, and beams along the surface of the ground: but the Day is setting in cloudy, and obscure.

IV.

The Sun still gets more power, and objects begin to appear more distinctly.

V. VI.

The same idea is continued, only the atmosphere is somewhat more hazy.

VII. VIII.

The Sun is clouded; but as there is not much haziness in the atmosphere, the several parts of the country appear very distinctly.

IX.

As the Day advances, the Morning gets clearer. The Sun shines out; but without much strength.

X.

The Sun is obscured, and the atmosphere inclines to rain.

XI.

The effect here intended, is that of reflection of a bright sky on the water, when the Sun itself is obscured.

XII. XIII. XIV.

As it is now high noon, which always affords an unfavourable light to the painter, he avoids, as much as he can, the vertical rays of the Sun, and likes its mildest effusions best. It here shines wanly and hazily upon the cliffs.

XV. XVI. XVII. XVIII. XIX.

These subjects are all instances of Landscapes under meridian Suns, chastised by different degrees of mist, and cloudy weather.

XX.

Evening, the picturesque time of the Day, is now coming on; the Sun, varying from its meridian, is beginning to descend, and the light is more contracted.

XXI. XXII.

The same idea is continued; but the sky is still more tinged with its warm evening hue.

XXIII. XXIV. XXV.

The evening glow now pervades the Landscape strongly.

XXVI.

The mild effusions of evening light, which pervade the three last Landscapes, are here changed into a wild, turbid sky, prognosticating a storm.

XXVII.

A calm Sun-set; the Sun is supposed to be setting behind the rising ground on which the ruin stands.

XXVIII.

The idea of a calm, freaky Sun-set upon a lake.

XXIX.

The Sun is now set, and the evening closes in, but rather wild, and lowering.

XXX.

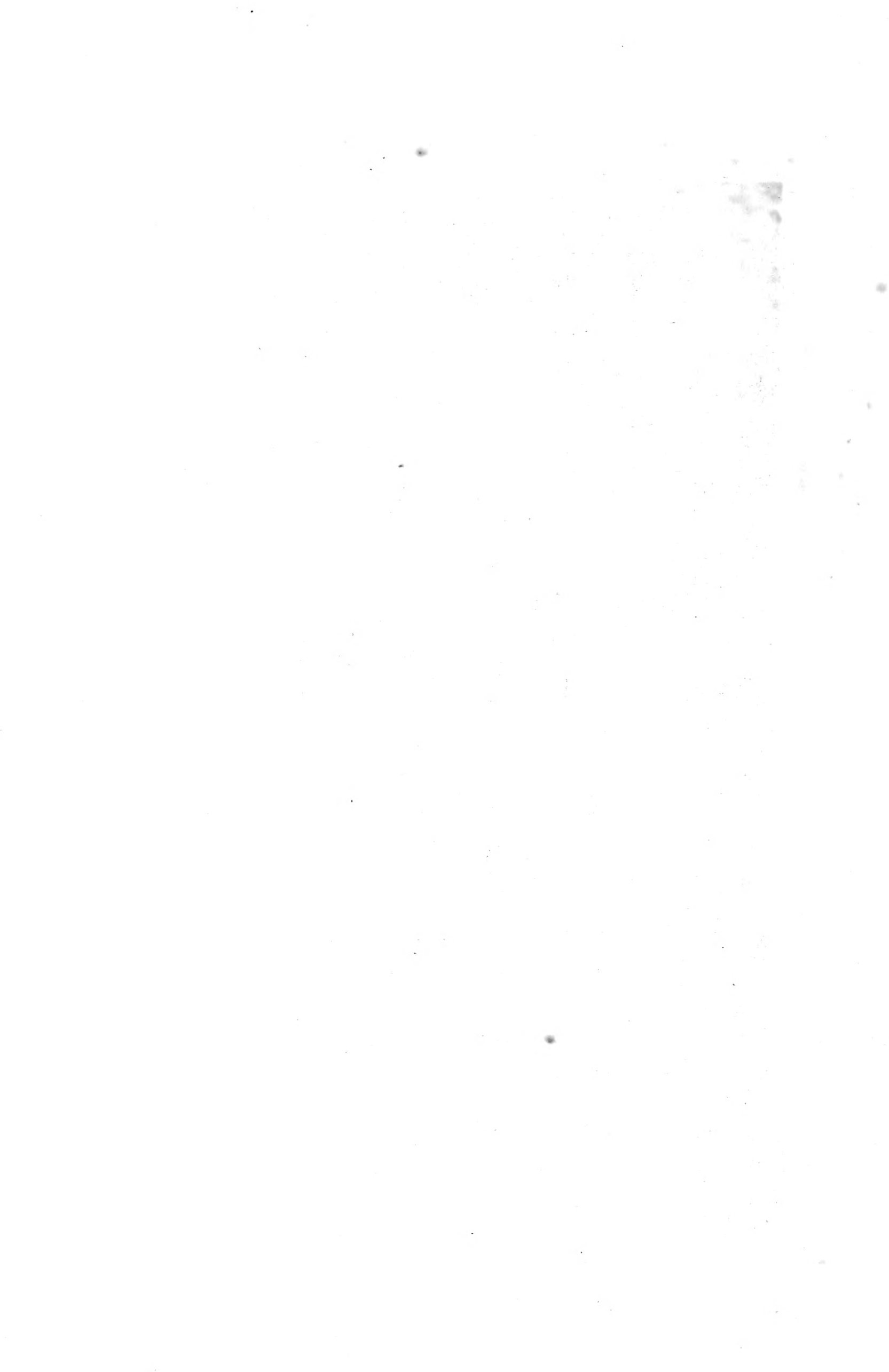
Here the evening closes in more mildly. The Sun leaves only a faint light on the sky, but without the power of touching even the highest objects with its light.

1894

Pub. 2000 1894 N. 176. 176. 176. 176.

1894





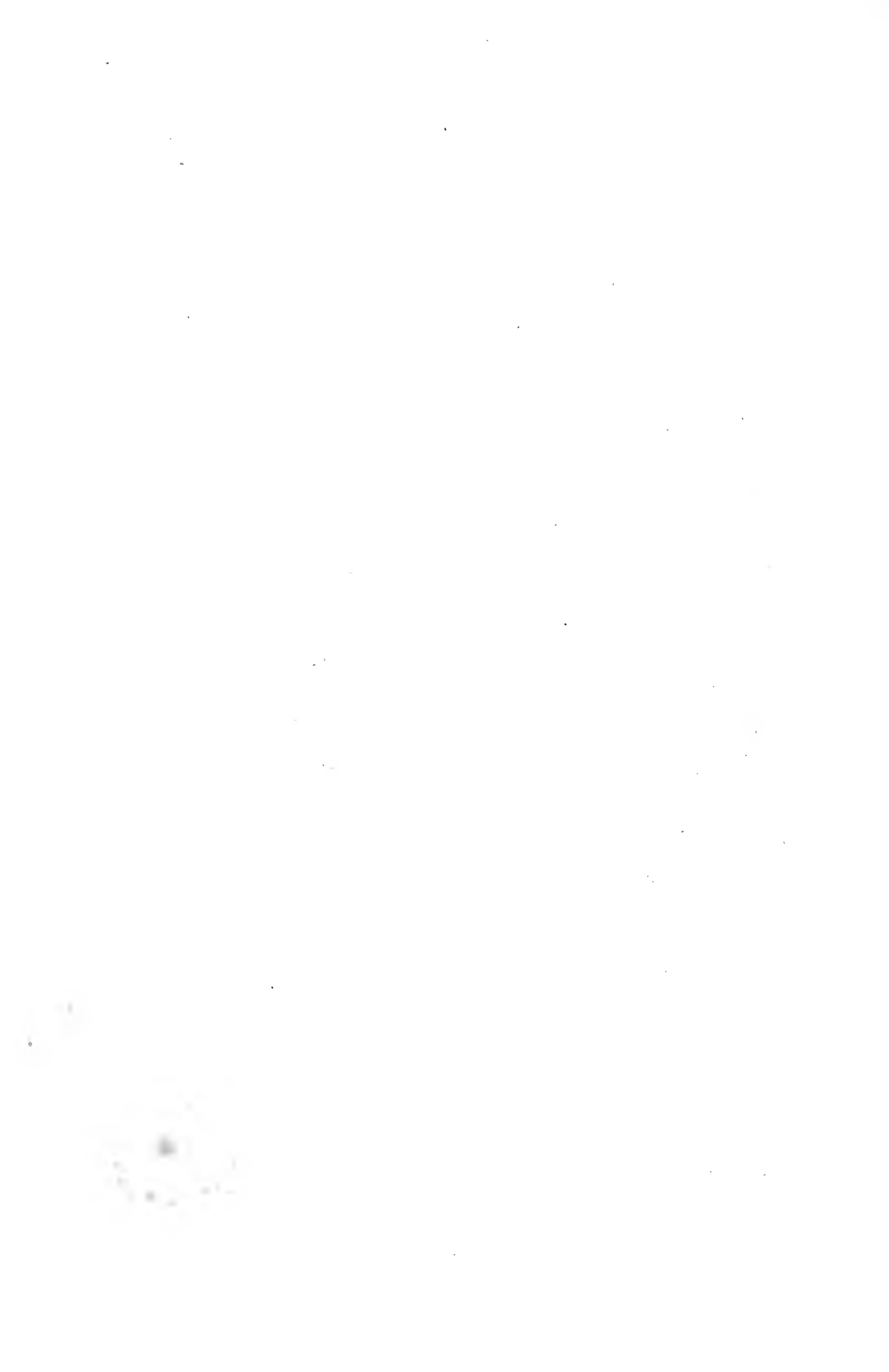


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1840

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Printed and sold by





1845

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J.M.W. Turner.



Re. Weston

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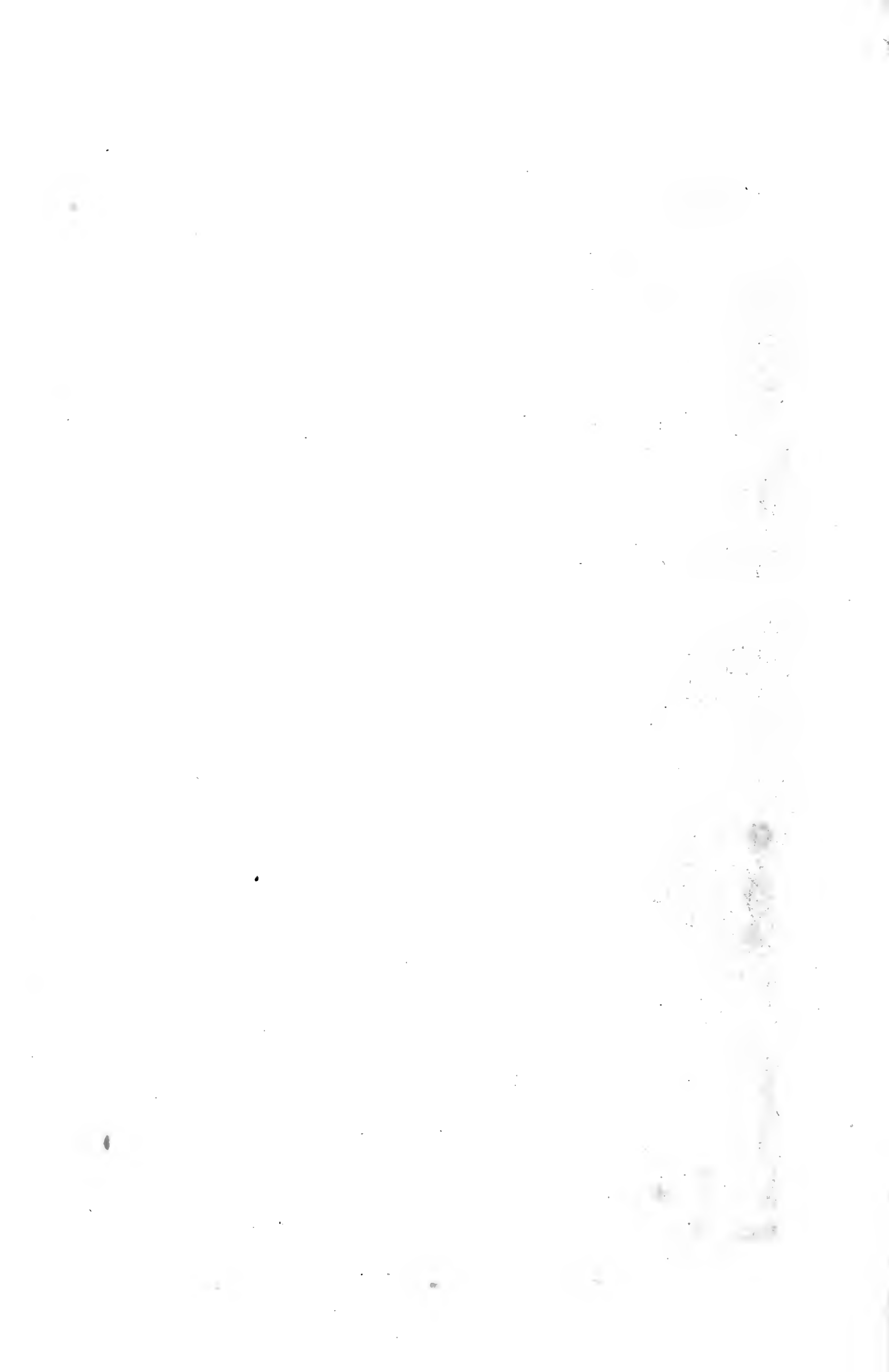


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Per. Macdon

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111. 112. 113.







Ben. W. Wilson



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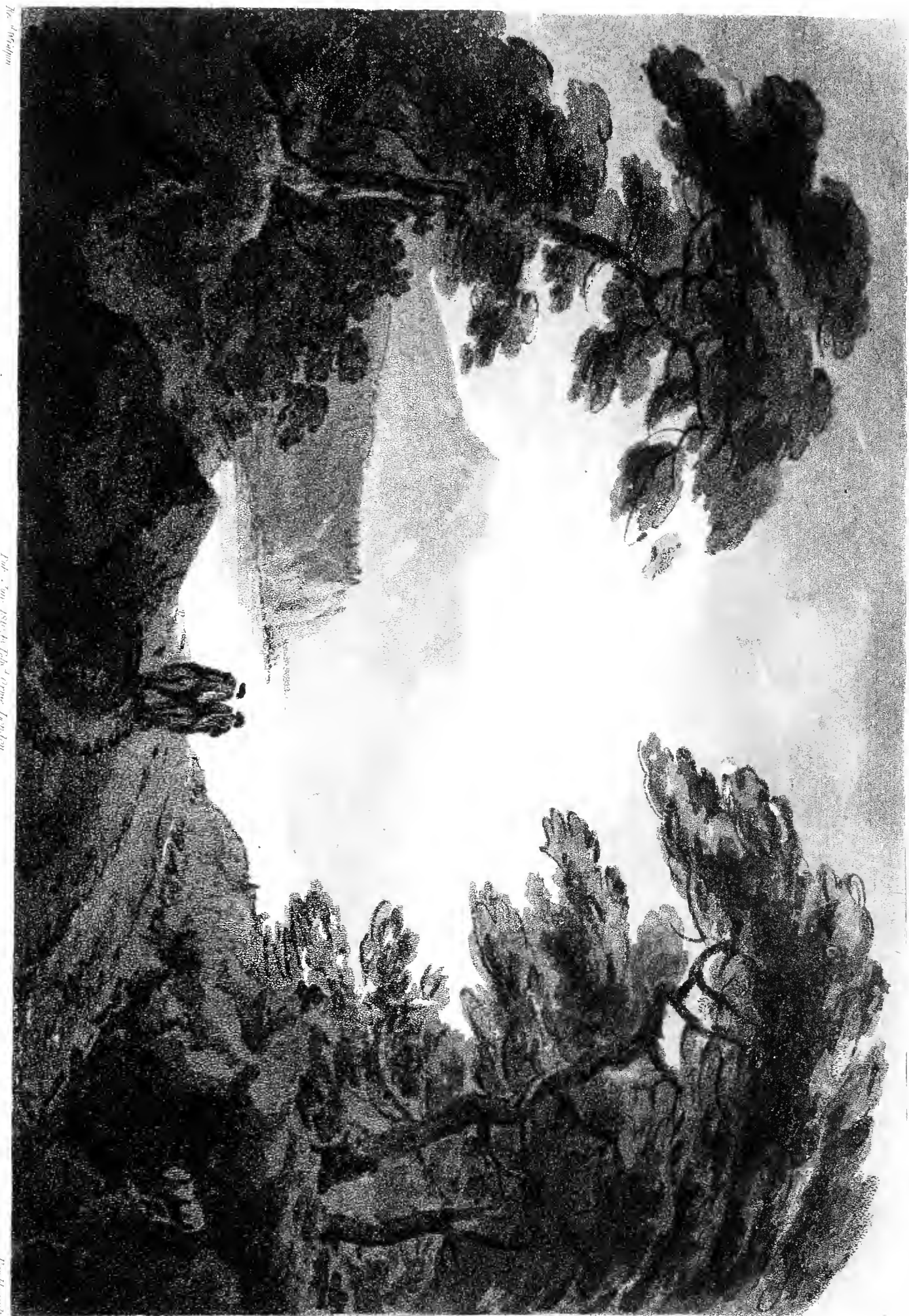


Fig. 1. Mountain

Fig. 2. Mountain, with the Lake of Geneva, in the background

Fig. 3. Mountain



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Bo. 117-46

Prof. W. C. Cullen

Prof. J. H. Cullen - 1880-1881 - 1900 - 1901

Handwritten



Joe W. Chapman

Paul Jones and the White Crown, London

John W. Smith



1894

1894

1894





the Wharfe

the Wharfe at the mouth of the river

the Wharfe at the mouth of the river

Re: Madison

And I'm sorry to hear that



Providence

Post Mountain

Post Mountain from the south



Post Mountain

1891. 11. 10.

1891. 11. 10. 1891. 11. 10.

1891. 11. 10.



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